

HOW^{TO} PAINT

An illustration of a man in a blue shirt, dark trousers, a red scarf, and a hat, standing on a ladder and painting a wooden house with a brush. A paint bucket hangs from the ladder. A young child in a red shirt, dark shorts, and a hat stands behind a white picket fence, watching the man. The house has horizontal wooden siding and a dark window frame. A sign is posted in the window frame.

DIRECTIONS
FOR APPLYING
PAINT AND
VARNISH
WITH BEST
RESULTS

SEARS, ROEBUCK & CO.
CHICAGO

Paint Is as Important as Fire Insurance

A building may never BURN, but unless constantly protected by paint it will surely DECAY. Decay is SLOW BURNING. PAINT is INSURANCE against decay.

Paint Saves Costly Repair Bills

It is as certain as sunrise that structures left unpainted rapidly decay and depreciate in value. Painting proves to be one of the very best possible investments. The cost of material and labor is now exceedingly high, making repair work very costly. Paint at any price will save you money, but at our prices we save you a great deal, even on this **cheap insurance.**

As this book is merely intended to give instructions to the users of our Ready Mixed Paints and other materials mentioned, we have quoted no prices. For complete price list refer to our Paint Color Sample Book or to our General Catalog, which we will gladly send you free on request.

HOW TO APPLY SEROCO HOUSE PAINT



THE WEATHER. A dry day should be selected for painting if in any way convenient; however, paint should not be applied when the thermometer registers below 50 degrees, as good painting cannot be done when the paint is chilled. This thickens it and makes it impossible to do a good job, as the coat will be heavy and streaked.

THE SURFACE. The surface to be painted must be thoroughly dry and free from dirt and loose particles of paint. This is very important, for the best paint will not wear when applied on surfaces in poor condition. Dampness is another enemy of paint. The surface must be thoroughly dry, otherwise it is a waste of time and money to apply paint over it. In many cases paint is applied on a seemingly dry surface, but on investigation it is found that the wood is water soaked and dry only to a depth of about $\frac{1}{8}$ of an inch. When the sun beats on the surface, a vapor is formed which must find an outlet somewhere and naturally forces its way through the paint, which, as you may have seen, causes the paint to blister and then peel.

Use a painter's duster for general dusting, a scraper, putty knife or wire brush for removing loose paint. A wire brush is especially recommended for cleaning iron, brick and stone and a very handy tool for removing rust from all iron work. The above articles can be purchased for very little money. See quotations in our General Catalog and Paint Color Sample Book.

FIRST COAT OR PRIMING. The proper application of the priming coat is very important and generally too little attention is given to this work. For new work (a surface that has never been painted before) use a mixture of one gallon of boiled linseed oil and one gallon of Seroco Mixed Paint, stir thoroughly, then apply, brushing it out well. The priming coat should not be heavy, but plenty should be put on and brushed out well; herein lies the secret of successful painting.

On old painted surfaces use a mixture of one-half gallon of boiled linseed oil to every gallon of Seroco Mixed Paint and apply in the same manner as above. After the priming coat has been put on, putty up all nail heads and cracks. This should be done with a putty knife, as puttying with the fingers does not fill the holes well.

SECOND COAT. From four to six days should be allowed for first coat to dry. The paint for second coat requires no thinning and should be applied as you receive it, that is, in its natural thickness. Occasionally when the bottom of the can or kit is reached the paint is found to be very thick; this is caused by its not being properly stirred at the beginning of the painting. In such cases add sufficient boiled linseed oil to bring it to a consistency so it will again work easily under the brush. For inside work, where our inside white is used, thin with turpentine if required.



LINSEED OIL.

Never use raw linseed oil for thinning our ready mixed paints or mixing your own paints unless you are thoroughly familiar with the handling of same. Raw linseed oil requires a dryer, while boiled oil will dry without the addition of a dryer. It is an easy matter to add the dryer, but you may use too much, which will result in the paint cracking and then peeling off, and again, if too little is used, the paint may not dry.

Be sure that the oil you are using is absolutely pure, as there is nothing on the market just as good. It is important that the oil be pure, as any adulteration may spoil the entire job. It is difficult to detect the adulteration, therefore purchase your oil from a reliable dealer or send to us for linseed oil. We purchase direct from the manufacturers and the manufacturers' guarantee of purity is stenciled on every barrel of linseed oil and when ordered in full barrels it will be shipped in the original package as received from the manufacturers, and when ordered in cans, the cans are filled direct from the original packages and sealed.

SEROCO MINERAL BARN PAINT.

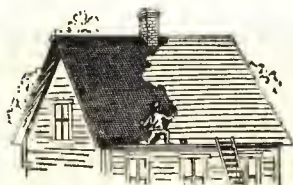
This paint is especially recommended for barns and all outbuildings and when properly applied it will wear many years. It is one of the best preservatives and will double the life of your buildings. We do not select trimming colors, as nearly every color will harmonize with the six shades in which we furnish it. Where a white or any light color for trimming is desired, we suggest that our customers purchase the Seroco House Paint for trimming, as mineral paint cannot be made in light colors. There is absolutely nothing poisonous in the above paint and where rain water is used for drinking purposes there need be no apprehension.



When ready to use this paint, if in a can, cut out the entire top; if a kit or barrel, remove the head or cover. The top must be removed entirely, otherwise the paint cannot be properly stirred. The oil will be found on the top and the pigments on the bottom, which is quite natural. Pour off all of the oil, then stir thoroughly, gradually adding the oil which you have previously poured off. After this is done the paint is ready for use. Apply with a flat paint or wall brush, 4 inches or over in width. Follow directions as given under the heading, Seroco House Paint. For roofs, apply in the same manner as above stated.

SEROCO SHINGLE STAIN.

This is not a paint, but is a thin liquid which stains and preserves shingles and should be used as such only. For a shingle preservative there is nothing that excels a good shingle stain. Shingle stain will not cover as much surface as paint, owing to its penetrating qualities, and where applied with a brush, a gallon will cover about 150 square feet.



New shingles should be dipped in the stain before shingling; in this way both sides are covered and shingles thus treated will not readily rot or warp. It will double the life of same. Get an open vessel, pour in the stain, then dip the shingles in the stain and immediately take out, lay aside and proceed with the next until all of the shingles have been dipped. This can be done rapidly and several hundred shingles can be dipped in a short time; two-thirds of the shingle only need be dipped.

SHINGLE STAIN—Continued.

On old roofs apply with brush as you would paint, but our Neverleak Roof Cement Paint is recommended for old roofs, as a better wearing surface is obtained. See Paint Color Sample Book or General Catalog for description of Neverleak Roof Cement Paint.

HOW TO PAINT INTERIORS OF HOUSES.

INTERIOR PAINT FOR WALLS, WOODWORK, ETC.

Any of the shades of Seroco House Paint can be used for inside painting and make an excellent paint for this purpose, excepting white, of which we make a special paint for inside use called "Inside White." Inside woodwork, especially in the kitchen, is more or less greasy, caused by the steam and vapor from cooking. Wash the woodwork thoroughly with a solution of sal soda and warm water, about a handful to a half bucket of water; a little soap can be used in connection with the same. When dry apply the paint with a flat wall or round paint brush. For painting window sash use a No. 4 or No. 6 sash tool.



Plastered walls which have been whitewashed or kalsomined should first be washed with warm water to remove the whitewash or kalsomine. In this case use a wall scraper and scrape while wet. When thoroughly dry (allow about twenty-four hours for drying), apply one coat of the paint you intend to use, allow twenty-four hours for paint to dry then apply one coat of glue sizing (see formula for making glue sizing on page 15); when the size is dry then apply the second coat of paint. For the first coat thin the paint with turpentine in the proportion of one quart turpentine to one gallon of paint. For the second coat apply the paint in its natural thickness; if too thick, thin with turpentine. Should the whitewash or kalsomine be very hard and there is no evidence of peeling, the first coat of paint can be applied over it without washing, then the sizing and then the second coat of paint as in the other case and no trouble will be experienced, but should there be the slightest evidence of loose whitewash, a satisfactory job cannot be had without removing the coating by washing and scraping, as above explained.

Before applying the first coat of paint, fill all cracks and holes with plaster of paris; this is prepared by mixing the dry powder with water to the consistency of putty. Use at once when prepared, as it will harden in a few moments. If ceiling is to be painted do this first, then begin painting at the top in one corner of the wall and work downward.

HOW TO APPLY SEROCO GLOSS ENAMEL.



While Seroco Ready Mixed House Paint is highly recommended for interior painting, to those wishing a very high enameled finish we can recommend the Seroco Gloss Enamel as being superior to anything similar on the market. When applied according to directions, which are very simple, you will have a hard, glossy and indestructible surface and it can be cleaned at any time with cold water without injuring the finish. This material does not work as freely as the Seroco

Mixed Paints, but with little attention anyone can do a perfect job. It is especially desirable for bathrooms, kitchens, dining rooms and bedrooms where a sanitary wall coating is wanted which will not spot or be injured in any way by coming in contact with water.

DIRECTIONS. The woodwork and walls are prepared in the same manner as directed for Seroco Ready Mixed House Paint. (See How to Paint Interiors of Houses.) When the surface is ready for painting, remove the entire top of the can and stir the enamel. Then with a 2 or 2½-inch varnish brush apply the enamel, commencing at the top and working downward. Spread on an

even coat and not too sparingly; put on plenty of it, but not enough to cause it to run. Do not brush out as you would in painting; as few strokes as possible will make a better finish. Should the enamel be very thick, thin with turpentine, but do not add more than is necessary.

One gallon of Seroco Gloss Enamel will cover about 200 square feet, two coats. For a first class job two coats will have to be applied. Allow twenty-four hours for first coat to dry before applying the second coat.

HOUSEHOLD ENAMEL.



This enamel, in a variety of colors, is a very fine article and many a piece of old furniture can be made to look like new with two coats of enamel. It can be applied on everything and anything with pleasing results; any kind of furniture, iron beds, shelves, wickerwork, baby carriages, clocks, mantels, toys, etc. One-half pint can will cover an ordinary iron bed and will change the appearance wonderfully. The article to be painted should be washed free from grease. If applied over a ground of the same color, one coat will be found sufficient, but if applied over another color, two coats will be necessary. Apply with a flat varnish brush. A good brush will do the best work.

Apply an even coat but do not brush out as you would house paint. The enamel should be applied the same as varnish; sufficient should be put on, but not enough to make it run. If necessary to thin the enamel, use turpentine only.

SCREEN ENAMEL.

Screens should be painted every year, otherwise they will appear shabby. The work is simple and the time well spent. Dust the screens, then apply the enamel with a flat bristle varnish brush. A little rust will do no harm, but if very rusty, brush with a whisk broom or stiff bristle brush. This enamel can be used on the woodwork of screens as well as the wire.



EBONY STOVE PIPE ENAMEL.



Old rusty stove pipe can be made to look like the expensive japanned pipe by applying one coat of Ebony Stove Pipe Enamel. If very greasy, wash with sal soda and water. Rust can be removed with a wire brush or sandpaper; a little rust, however, will do no harm. The pipes should be cold when applied; in about twelve hours they can be used. At first a little smoke will arise and an odor of burning paint will be noticeable, but this will disappear in a short time. Steel ranges and all iron utensils can be renewed by a coat of Ebony Stove Pipe Enamel.

ALUMINUM ENAMEL AND GOLD PAINT.

The most durable Silver Aluminum Enamel for any inside or outside decorations. It will not turn black and is weatherproof. It can be applied on anything with satisfactory results, such as statuary, clocks, bric-a-brac, picture frames, iron railings or any iron work either inside or exposed to the weather.

As with all painting, the surface must be clean and free from grease. Apply with any flat camel's hair brush; stir frequently, as material settles quickly. Will dry in four hours. Apply Gold Paint with a camel's hair brush in same manner.

RADIATOR ENAMEL.

A hard drying silver and gold enamel which when dry is not affected by heat or water. The appearance of radiators can be wonderfully improved by a coat or two of Radiator Enamel. Apply with a flat camel's hair mottling or color brush. The enamel comes ready to be applied. The radiators should first be cleaned and free from grease; if very rusty, use a steel wire brush for removing the rust; this brush will remove rust in an instant. Apply the enamel when the radiator is cold; after three hours, steam or water as the case may be, can be turned on. The enamel can be used for all steam heated surfaces, such as boilers, hot water heaters, etc.



BATH TUB ENAMEL.

A special white enamel for bath tubs. By its use an old iron or zinc bath tub can be made to look like new. The best of care should be taken when preparing the surface, as bath tubs are more or less greasy, and when not thoroughly cleaned the enamel will peel. Give the bath tub a thorough scrubbing to remove all grease, then wash with diluted muriatic acid. If muriatic acid is not readily obtained, give tub another scrubbing with sal soda and water and rinse thoroughly with clear water. When dry, sandpaper the surface lightly, then apply a coat of the enamel with a flat varnish brush, allow about two days for this to dry, then sandpaper again until all gloss has disappeared, when the second or finishing coat can be put on. Allow four days for second coat to dry, when the tub will be ready for use.



SEROCO FLOOR PAINT.

Considerable experimenting has been done in order to make a floor paint that would dry hard and still retain sufficient elasticity that when subjected to constant foot friction it will withstand the friction and not show scratches. Experience has taught us that floor paints must be made very thin in order to accomplish the results desired. Beware of heavy floor paints; they will not endure the wear. For example, if a heavy coat of paint is applied, drying commences at once and the top of the coat dries first, which is quite natural. Now, if you were to examine it under a magnifying glass you will find that the paint next to the wood is still soft, and as the air is excluded, on account of the top being dry, it would require at least thirty days for it to become thoroughly hard. The Seroco Floor Paints are thin and will dry hard in twenty-four hours, also one gallon will cover as much surface, three coats, as the ordinary heavy floor paints would cover with only two coats. Two coats will generally be found sufficient, but we advise three coats, which insures a solid surface.



HOW TO APPLY SEROCO FLOOR PAINT.

Old floors which have been painted should be scrubbed with soap and water. Allow from eight to twelve hours for floor to dry, when the first coat of paint can be put on. Allow twenty-four hours for each coat of paint to dry. On new floors apply three coats. Apply with a flat wall brush 3 or 3½ inches wide. Thin with turpentine.

Some parts of the floor receive more wear than others. For this reason it is advisable to touch up same occasionally. Do this before the paint wears through to the wood and you will always have a neat and solid floor. The Seroco Floor Paints can be used on chairs, benches, toys, or any furniture and leave a hard, non-sticky surface.

Porch floors or any floors inside or outside should be painted with Seroco Floor Paints.

CHINESE GLOSS LACQUER

A NEW WONDERFUL PREPARATION THAT MAKES OLD FURNITURE LOOK LIKE NEW; THE GREATEST HIGH ART FINISH EVER PRODUCED.

COMES IN LIGHT AND DARK OAK, MAHOGANY, CHERRY, WALNUT, ETC.

MADE IN OUR BIG PAINT AND VARNISH FACTORY, AND SOLD ON MANUFACTURING COST BASIS.



See our large General Catalog or Paint Color Sample Book for colors, catalog numbers and prices.

Ready to use. No mixing; no fuss; no loss of time. Just open the can and start to use it. Apply it with a brush. Anyone can do it; we guarantee perfect results; no experience required. A pint will do a large table, a dresser, a bookcase, a sideboard or three chairs. Beautify your home. Make things bright and clean; make the furniture look like new.

Our Great Offer to Let You Try Chinese Gloss Lacquer and Return Your Money if it Fails to Satisfy You.

To induce you to make a test of our wonderful new preparation, to prove to you the confidence we have in this finish, we make this offer: Order a quart or a gallon of Chinese Gloss Lacquer, state the color or colors you want, and we will send it to you with the understanding that you can make a trial of it, refinish any single piece of furniture, like a chair or a table, and if you are not more than pleased with the results, if you are not delighted with the effect, or if you do not find that Chinese Gloss Lacquer is all or even more than we represent it to be, return the balance of it to us and we will immediately return all your money and make no charge whatever for the quantity you used in the trial. We know that if you will make one test of this great finish you will make full use of it, retouch everything that is not bright and new and that you will use a still larger quantity of it in the future.

To illustrate the wonderful covering power of Chinese Gloss Lacquer we name a few familiar articles and the small quantity required to finish them. This will illustrate how very cheaply it can be done:

ONE-HALF PINT CAN will cover any of the following articles: **LARGE TABLE TOP, LADY'S WRITING DESK, LARGE ROCKER, CHILD'S HIGH CHAIR, SMALL PARLOR TABLE, MUSIC CABINET.**

ONE-PINT CAN will cover any of the following articles: **LARGE TABLE COMPLETE, DRESSER, BOOKCASE, OFFICE DESK, CHIFFONIER, SIDEBBOARD, THREE CHAIRS.**

WHEN TO USE GROUND COLOR. The use of ground color as a basis for another color in Chinese Gloss Lacquer may seem at first glance to be an unnecessary expense, but as a matter of fact it is really economical when you understand its use. Ground color is used only where you wish to change to a lighter color than the original finish of an article. By the use of the ground color and the light color Chinese Gloss Lacquer you are using only two coats in all, but if you attempted with any other finish to make a dark color lighter you would have to use a great many coats of finish before accomplishing the result you were aiming at, and then your new color would never be as clear, as brilliant or as satisfactory as the result you can produce upon the dingiest, oldest article with one coat of ground color and one coat of Chinese Gloss Lacquer. There is no need of using any removers or other troublesome or expensive methods of getting rid of the old finish before applying a light color in Chinese Gloss Lacquer. A thorough coating with the ground color is all that is needed as a foundation for natural, light oak, dark oak or cherry Chinese Gloss Lacquer.

APPLY CHINESE GLOSS LACQUER WITH A FLAT VARNISH BRUSH.

SEROCO FLOOR OIL.

A special preparation for floors of residences and stores. Kitchen or dining room floors where no rugs are used will look better and be kept clean with very little labor. It brings out the natural color of the wood and is not expensive. As only a small quantity is required and as it is so very easily applied, we advise that the floor be oiled once a month, as then no dirt will penetrate the wood and floors can be kept clean and neat without employing a scrub brush.

DIRECTIONS. Pour a small quantity in a shallow dish or pie plate, then saturate a woolen cloth with the oil, wring out the surplus and proceed to oil the floor by wiping it in the same manner as when washing the floor.



SEROCO PREPARED FLOOR WAX.

Hardwood floors can be brought to a beautiful polish by using the Seroco Prepared Floor Wax. Prepared floor wax for hardwoods is becoming more popular every day.

For oak, maple, birch, beech and all other hardwoods apply a coat of Seroco Paste Wood Filler (see directions for paste wood filler on page 9). Allow at least twelve hours for filler to thoroughly harden after rubbing off, then with a cloth apply a thin coat of Seroco Prepared Floor Wax and polish with a dry cloth. After two hours apply the second coat and polish in the same

manner; it is then finished.



SEROCO VARNISH STAIN.

This material is principally used for refinishing old furniture and woodwork and gives excellent satisfaction when used for the purpose intended. It can be used on new woodwork where a quick finish is essential, but it will not make as good a finish on new work as the oil stain and varnish. An old piece of furniture which is considerably marred and worn can be renewed by a coat of varnish stain. In selecting a color it is necessary that it is of a shade similar to the old finish; for instance, a piece of furniture finished in mahogany cannot be refinished in light oak by applying a light oak varnish stain. The varnish stain in this case will have to be of a dark color, either mahogany or walnut. To finish a dark piece of furniture in oak, first apply two coats of yellow floor paint; after the paint is dry, apply the varnish stain with a varnish brush. Furniture or woodwork which is of a light color can be refinished in a darker shade without painting by simply applying the varnish stain. Portions of the old finish will show through the stain which will give it the grained effect.



SEROCO OIL STAIN.

A thin liquid for staining new woods and is made in several natural wood colors. This material is used on new wood only which has not been finished and cannot be applied over painted or varnished surfaces. It should not be used as a paint, as it does not cover the wood; it simply penetrates the wood and dries perfectly flat and is finished by a coat or two of varnish being applied over it. Soft or hard pine interior woodwork is usually stained and then finished with two coats of light hard oil finish or interior varnish. Oak is varnished without staining, but some stain it with a light oak stain, which gives the



surface a better color. As before explained, this material does not cover the wood but leaves the natural grain. Soft wood interior woodwork is usually grained, but a less expensive finish can be had by staining and then

varnishing. This makes a fairly good finish and is preferred by many to the grained. Oil stain is used on new furniture and new work and is to be finished in varnish.

DIRECTIONS. For hard or soft pine woodwork. Clean off all dirt with sandpaper or steel wool (see page 10 for steel wool), then apply the stain with a flat varnish brush, 2 or 2½ inches wide. A light coat is sufficient; allow until the next day for the stain to dry. Now prepare some putty and make it of the same color as the stained wood by mixing some of the stain with it. Putty up all nail holes and imperfections, which will be sufficiently dry the following day; now apply one coat of Orange or White Shellac with a flat varnish brush. The shellac will dry in one to two hours, then sandpaper lightly with No. 1 sandpaper, clean off all dust and apply the first coat of varnish. Light hard oil finish is recommended, but interior varnish can be used. One coat of varnish will make a fine finish, but two coats are recommended for durability. Use a new brush for the varnish. See full instructions below regarding varnishing.

For oak and other hardwood woodwork. Proceed in the same manner as directed for soft wood, but when ready to fill the wood use a paste wood filler which is expressly made for hardwoods. (See page 9.) Thin the filler with turpentine so it can be applied with a brush. Apply it as you would paint, putting on a heavy coat. Now, as soon as drying has commenced, which will be evident by the gloss disappearing, rub off with excelsior or a piece of burlap, all the surplus filler and after a few hours it will be ready for the varnish which you can then apply as directed for soft woods.

HOW TO FINISH WHITE AND YELLOW PINE INTERIOR WOODWORK IN NATURAL FINISH.

Sandpaper with No. 0 sandpaper and remove all dust, then apply one coat of White Shellac on white pine and Orange Shellac on yellow pine for the first coat; when dry sandpaper lightly, then apply one or two coats of Light Hard Oil Finish. Always sandpaper with the grain.

VARNISHING.

There is nothing that gives as much satisfaction as a coat of varnish. It is surprising what a wonderful transformation one coat of varnish will make. Anyone can do a good job of varnishing, and as the material can now be had at very low prices, it means a saving to you to give the furniture and woodwork a coat of varnish which will act as a preservative; the furniture and woodwork will last longer for it will receive better care.

DIRECTIONS. The different varnishes are described which will enable you to select the kind best adapted for the work in hand. Keep tightly corked when not in use. Should the varnish be very thick, thin with turpentine, but it is better to take care of the varnish so it will not thicken, by keeping it corked, as varnish will wear longer when used in its natural state. Clean brushes are necessary for good work, therefore do not use old paint brushes or brushes that have been soaked in oil. Varnish brushes can be had for so little money that it does not pay to use an old brush. Varnish should not be brushed out as with paint, but should be laid on, that is, spread on a heavy coat and even it with as few strokes with the brush as is possible. Of course, too heavy a coat will cause it to run and this must be avoided. For old varnished furniture, remove the gloss by rubbing it with pumice stone and water. Take finely powdered pumice stone and mix with water to a creamy paste and with a cloth dipped in the pumice stone give the surface a good rubbing. This is not intended to remove the old varnish, simply to remove the gloss. Wash with clear water and let dry, when it will be ready for the varnish as described.

VARNISH SHOULD BE PUT IN A WARM ROOM BEFORE USING.

Varnish that has been received in cold weather should never be used immediately, but should be put in a warm place for several days, the temperature of the room should not be less than 75 degrees. When varnish does not

work well, do not blame the quality for in nine cases out of ten the trouble is due to the operator and not to the quality. Small pin holes in varnished surfaces which give it the appearance of being sandy are due to several causes: First, a change of atmosphere from dry to damp may be the cause; second, mixing of varnishes of different qualities; third, varnishing over fillers or varnish that is not hard enough; fourth, varnishing when the room is damp and cold; fifth, putting cold varnish on warm surfaces or putting warm varnish on cold surfaces; sixth, insufficient ventilation. It is important that the room be well ventilated while varnishing and after you have finished; this means that you must select a dry day for varnishing; your varnish will dry quicker and a better finish is assured.

SEROCO CREVICE FILLER.

A preparation for filling crevices in floors, furniture and woodwork. It is different from putty as it will not crack nor crumble; it dries very hard, at the same time retaining sufficient elasticity to prevent it from cracking. Old shrunken floors can be made to look even and neat with this preparation.

DIRECTIONS. Remove the filler from the can and knead it as you would putty. Occasionally the oil will be found separated from the solid substance; this oil must be worked in again by kneading. It can be applied with the palm of the hand, but in most cases a putty knife will do better work. For dark floors and furniture, mix a small quantity of dry burnt umber with the crevice filler and make it as dark as you like by adding more of the dry burnt umber.



SEROCO PASTE WOOD FILLER.

For filling the pores of hardwoods such as oak, maple, mahogany, ash, etc. All new woods should be filled before finishing, as then the varnish will not penetrate the wood but will remain on the surface.

DIRECTIONS. Remove the substance from the can and place it in a larger can, then add turpentine or benzine and stir thoroughly, add sufficient turpentine so it can be applied with a brush. Use a flat wall brush. When drying has commenced, which will be evident by the gloss disappearing, rub off the surplus with excelsior or a piece of burlap. The filler will dry in twelve hours, when the first coat of varnish can be applied. For an extra smooth finish, after the filler is dry give the surface a rubbing with No. 1 steel wool.

LIQUID WOOD FILLERS.

Liquid wood filler is nothing more than a cheap rosin varnish and should never be used where a first class durable finish is desired. For many years we handled this article, as some of our customers insisted on having it because some painter had recommended it, but we have decided not to list it in the future. Liquid wood fillers are absolutely worthless and have been the cause of many poor jobs. If denatured alcohol shellac is too expensive for use for first coating then we recommend that the finishing varnish be used for the first coat as well.

WHITE AND ORANGE SHELLAC.

Liquid shellac consists of dry gum shellac mixed with alcohol. It is used by furniture manufacturers for first coating on fine furniture. It is the best material on earth for first coating on interior woodwork but is not so extensively used on account of its high price. This material does not penetrate the wood, but remains on the surface and dries hard in from one to two hours with a high gloss similar to varnish. It comes in two colors, orange and white; the orange shellac is used when it is not necessary to preserve the natural color of the wood. It is also extensively used for shellacing knots and sappy streaks before painting, as the shellac will prevent the resin from working through the paint. White shellac is used when it is desired to preserve the natural color of the wood.

Apply shellac the same as varnish, using a varnish brush.

STEEL WOOL AND SHAVINGS.



This is a German invention and has been used by woodworkers over twenty years. It is now extensively used in this country and found superior to sandpaper for many purposes. It is a mass of fine fibers of steel resembling curled hair, which while sharp does not scratch, but will cut as smoothly as the finest sandpaper, emery or pumice stone. Used for rubbing down fillers and varnishes, it takes the place of sandpaper or pumice stone and will be found a much better article to use. For finishing moldings and working around curves, which cannot be done with sandpaper, the steel wool adapts itself to the shape of moldings and carvings. No. 0 is very fine and used in place of the finest sandpaper; No. 1 is slightly coarser and used for rubbing down fillers; No. 3 is still coarser and is used in place of sandpaper Nos. 1, 1½ and 2. **Steel shavings** are used for removing old paint and varnish and for cleaning floors and rough work in general, also for removing rust from iron utensils, farm machinery, stove pipes, radiators, and all iron work.

GRAINING COLORS IN OIL.

The colors listed under the heading, "Graining Colors in Oil," are used for graining purposes only and are put up in paste form. To prepare same add boiled linseed oil; very little only is required, for the color should be heavier than ordinary paint, otherwise it will run and spoil the work. Should you find it too thin, add dry whiting or a small quantity of putty to thicken it. Several years ago a new roller was invented (as illustrated and listed in our Paint Color Sample Book), with which anyone, without any experience, can do a perfect job of graining and the natural grain of any wood so imitated that it is almost impossible to distinguish the natural grain from the grain made by the graining roller. Doors which formerly were painted can be made to look like oak with the graining roller without the assistance of the experienced grainer. Simple directions sent with every set of Davis Improved Wood Grainers.



SUCCESS LINOLEUM AND FLOOR OILCLOTH FINISH.



Why allow your linoleum or floor oilcloth to wear away when it can be preserved for a few cents and give you as fine a finish as the original finish of linoleum or floor oilcloth? This material puts a coating on the linoleum and dries hard but remains elastic like the linoleum or oilcloth itself, therefore it will not crack or check. Linoleum is today one of the most popular of all floor coverings, its most objectionable feature has been the continual unevenness of wear, causing color to become dull and pattern to be lost, leaving a decidedly spotted effect in the linoleum. By using Success Linoleum Finish the linoleum or oilcloth will retain all its original brightness and luster, thus making the life of the material much longer. Hot or cold water does not affect it. One coat will do the work, applied in the evening it will be dry, ready to walk on, in the morning. One quart will cover a square 12x15 feet.

LIGHTNING FURNITURE AND PIANO POLISH.

The best polish on earth, guaranteed not to injure the finest finish. It is sold for less money than any other, as a pint can is sold at a lower price than a four-ounce bottle of other makes. It is used by high class furniture and piano manufacturers who would not use any other.

Lightning Furniture and Piano Polish is adapted for use on old as well as new furniture. It has the advantage over other polishes of not gumming up the corners and, therefore, will not collect dust or dirt. Applied as per directions on the can, it will be found to remove the dull appearance incident to varnished surfaces during damp or muggy weather. It is perfectly harmless and will not affect the varnish in any way.

Another advantage it possesses is the small amount of labor required in applying it; being free from greasy substances, it requires but very little rubbing to bring the surface to a brilliant polish, at the same time removing all ordinary dirt and grease spots. It can be used as well on ordinary furniture as on the finest piano, organ or other highly finished work.

DIRECTIONS. Remove all dry dust or dirt from the surface to be polished. Shake the can well before using. Saturate a piece of wadding, cotton or any soft material with the polish and rub well on the surface. Only a few minutes will be required to obtain a brilliant and smooth finish. Then with a perfectly dry and clean piece of cotton rub long enough to remove all moisture from the finish. When not using the polish keep the can well corked.

SEROCO BUGGY AND CARRIAGE PAINT.



A strictly high grade paint for buggies, carriages, wagons or any kind of vehicles. It is made from the best pigments ground in the finest carriage varnish, and for durability and finish our buggy paints are unexcelled. Can also be used with excellent results on settees, benches, lawn swings, chairs or any article exposed to the weather. No need of traveling the roads in a gray looking vehicle. This paint is not

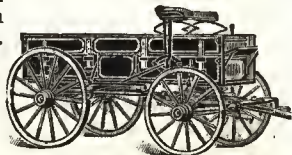
a difficult thing to apply, anyone can do the work and make a good job of it.

DIRECTIONS. Begin by removing the wheels and have the vehicle rest on barrels or any supports. Procure some No. 2 sandpaper or No. 3 Steel Wool and rub the body and running parts. After rubbing down the body and running parts, replace the wheels and rub them in the same manner. It is not intended to remove the old paint, simply to take off the gloss and even the surface. After rubbing, give it a general dusting, when the vehicle is ready for the paint. If any grease is on the hubs, clean off with benzine or turpentine; it is advisable to give the hubs a coat of orange shellac, which will prevent any grease which might remain on the hubs from working through. Remove the wheels and begin on the body. Apply an even coat of paint with a bristle or badger hair varnish brush, next paint the running gear, then put on the wheels and give them a coat of paint. It is necessary that this work should be done out of the way of dust. Allow about twenty-four hours or until the next day for first coat to dry; now should there be any imperfections such as holes, cracks and dents, putty them up with a putty made in the following manner: Make a stiff dough by mixing whiting with some of the paint you are using, then add about one-third white lead ground in oil; work smooth by kneading; if too thin add whiting. Putty up the imperfections, using a putty knife. The putty will dry in twelve hours, then sandpaper the putty spots to even them and apply the second coat of paint, which proceed to do in the same order as above. Steel wool is highly recommended to use in place of sandpaper.

SEROCO WAGON AND IMPLEMENT PAINT.

For painting wagons, farm implements and all machinery used on the farm. Protect your farm implements and wagons. It is real economy to do so.

DIRECTIONS. For one-coat work, sandpaper the parts lightly; after dusting, apply the paint with a 2 or 3-inch varnish brush. Spread on a heavy coat, but do not brush out; the fewer the strokes the better the finish. The paint will dry in less than twenty-four hours, but three days should be allowed for it to thoroughly harden. For two-coat work apply in the same manner as directed for Seroco Buggy and Carriage Paint. On one-coat



work the new paint must be of the same color as the old paint on the wagon or implement, otherwise two coats will have to be applied. Thin with turpentine only if too thick. Use No. 2 sandpaper or No. 3 steel wool for rubbing down. Steel wool is highly recommended for such work.

FRENCH OCHRE IN OIL.

Pure French yellow ochre ground in linseed oil in paste form. Some painters still use this material for priming, but we do not recommend it for this purpose, as the best paint will not wear when applied on a surface primed with ochre. It can be used for priming when mineral paints are used. This material goes through a thorough process of grinding, therefore, is far superior to dry ochre mixed with linseed oil by hand. To prepare it for priming (that is, painting the first coat), add boiled linseed oil in the proportion of 5 gallons of oil to 100 pounds of ochre ground in oil.

VENETIAN RED IN OIL.

This material is prepared in the same manner as French ochre in oil and used for the same purpose.

PUTTY.



Made from whiting and pure linseed oil. A very cheap article is now being made, consisting of whiting and marble dust mixed with a mineral oil, and is absolutely worthless when used for putting window glass as it will crumble in a short time. Pure linseed oil putty can be purchased at about 3 cents per pound; therefore, why use a cheap article? When putting window glass, use a putty knife, which can be had from 4 cents up, as a better job can be done with the proper tools. Should the putty become hard from age, soften with linseed oil, kneading it while you add the linseed oil.

COLORS IN OIL.

These colors are in paste form and used for tinting paints. We cannot go into detail as to how the different shades are produced, and if you are inexperienced and desire a certain shade, you cannot do better than to purchase the Seroco Ready Mixed House Paints and be on the safe side by being protected by our guarantee. To the painter who desires the best colors, we can recommend the Seroco Colors in Oil as being superior to any on the market for strength and tone.



DRY COLORS.

These colors are in their natural state as they come from the manufacturers. Some mix the dry colors with linseed oil for painting barns, etc. This is not recommended, as you really have nothing but a coarse mixture which will not withstand the weather, as you have a porous paint. Seroco Barn Paint is the cheapest in the end, for then you have a paint that is thoroughly ground, which makes it strictly weatherproof and will wear three times as long. Dry colors are principally used for tinting kalsomine and making graining colors.

PURE ZINC GROUND IN OIL.

Oxide of zinc ground in pure linseed oil. It is now extensively used in connection with white lead in making paint and improves the paint wonderfully. Sulphur and gas fumes have very little effect on paints made with white lead and zinc. French zinc is principally used for making a flat white paint by thinning with turpentine and a little dryer added. This paint will produce a flat finish that is without any gloss; a coat of varnish must be applied over it. This will produce a fine glossy white surface for any interior work.

SEROCO PAINTERS' LEAD IN OIL.

A combination of zinc, painters' lead and other ingredients ground in linseed oil. It is made by the latest improved machinery and when mixed with pure linseed oil it will make a better paint than strictly pure white lead. We recommend our Seroco brand to those who prefer to mix their own paints, but the inexperienced should not bother with mixing their own colors when our highest grade of ready mixed paint can be purchased for less than you can purchase inferior brands for elsewhere. Seroco Painters' Lead will take 6 gallons of oil to 100 pounds of lead.



GRAPHITE PASTE PAINT.

Consisting of pure graphite and boiled linseed oil, thoroughly mixed by machinery. Is a dark slate, the natural color of graphite. Very many use it for painting smoke stacks and iron work and it seems to give good satisfaction. To prepare it for painting, add 3 gallons of boiled linseed oil to 12½ pounds of graphite, which will make 4 gallons of ready mixed graphite paint.

COLD WATER PAINT.

This material is made by a patent process and comes in the form of a dry powder. It is prepared by mixing with cold water; it must be mixed according to directions, otherwise it cannot be used.

To prepare it properly, first make a paste of the powder by mixing a little water with it, stir thoroughly until you have a smooth creamy paste, then thin down by adding more water until it is of the same consistency as oil paint. Use a kalsomine brush for applying the cold water paint.

We handle the best cold water paint on the market, but to recommend it for outside work is out of the question, as no paint mixed with water will preserve your buildings. Seroco Cold Water Paint is an excellent article for interior work to be used in place of any other lime preparation. It is superior to whitewash, as it does not rub off and will last longer. It is adapted for rough interior walls, whether of plaster or wood, basements, interiors of barns, sheds, chicken houses, etc. Easily applied and quick drying. For interior walls of residences we recommend the Velvet Sanitary Kalsomine; this material will make a better finish and can be removed with water at any time.

VELVET SANITARY KALSOMINE.

Prepared kalsomine is fast taking the place of the home made article and is becoming more popular every day, as the product is now so perfected that anyone without the least experience can do a good job of kalsomining. The article is prepared and only requires mixing with hot water. Prepare it as follows: Place the dry powder in a pail, then gradually add boiling water, stirring the mixture continually while the water is being poured in. To obtain best results we advise that only enough water be used at first to form a heavy, smooth paste which should be allowed to stand ten or twenty minutes to allow the binder to thoroughly dissolve. Then thin to the consistency of heavy cream, allow to cool and use. If the old kalsomine is very dirty, remove it from the walls with water and a sponge or cloth. By adding a little vinegar

to the water the old kalsomine will soften more quickly and is easier to remove, but if not very dusty simply brush off any loose particles and apply the new kalsomine over the old coating.

THE CARE OF BRUSHES.



Keep brushes in a cool or damp place and as near the floor as possible. Exposure to heat will cause the wood to shrink and the best brush to shed bristles. A brush should never be condemned because it contains a few loose hairs. A careful person will get these out before putting the brush into use.

Swelling a new brush is a very important item. Under no circumstances should a new brush be put in water to swell with the bristles down in the water, for water soaked bristles will always work flabby, and if the bristles are of fine quality they

will nearly always twist. Put new brushes in the water with the handles down, as shown in the illustration, letting the water come to the ferrule and not any farther. This will swell the handle without soaking the elasticity out of the bristles. Old paint brushes which have become dry treat in the same manner. Paint brushes which have been once used in paint can be put in water with the bristles in the water without injuring the bristles, as explained in the following:



A good method for preserving used paint brushes is to suspend them in water by running a wire through a hole in the handle of the brush and allow the water to cover the bristles only. Another way is to drive nails through the side of a wood bucket and suspend the brushes on the nails. (See illustrations.)



If desired to store away paint brushes, wash them in turpentine and then in warm soapsuds, then store them in a cool place. Never put varnish brushes in water; they can be swelled the same as paint brushes, but the bristles should never touch water, whether a new or old brush; keep them suspended in raw linseed oil when not in use. Before again using, brush out the oil on a board.



Never use a varnish brush for any other purpose, but use it for varnishing only. Never attempt to varnish with a brush which has been used in paint; you will never do good work with it.

Never put a brush in newly slaked lime, as it will destroy the bristles. Many brushes are ruined in this manner.

Camel's Hair Brushes. Camel's hair and fitch brushes will last longer and work better if, when not in use, they are rinsed in turpentine and washed in warm soapsuds. Then keep them in raw linseed oil.

A FEW SUGGESTIONS.

Washing paint. When soapsuds is used for washing old paint before repainting, be sure to rinse off well, otherwise it will prevent the paint from drying, particularly on greasy work.

When paint fails to dry, take equal parts of japan dryer and turpentine and apply all over with a brush, rubbing it well in the paint.

Painting on cloth and paper. Alcohol shellac mixed with any dry color will make an excellent paint for painting ornaments or letters on cloth or paper.

Removing paint from clothing. Saturate the paint spots with equal parts of turpentine and ammonia, two or three times if necessary; this will soften the paint when it can be washed out with soapsuds.

Hard Putty—How to remove. Take muriatic acid and with a brush or cloth fastened to a stick apply to the putty, which will soften it, when it can be scraped off with a putty knife. The acid, after the putty has been removed, should be rinsed off.

HOW TO PREPARE MUSLIN FOR LETTERING OR PAINTING.

For outdoor signs make a size of white beeswax and turpentine in the proportion of 2 ounces of wax to 1 quart of turpentine, melt the wax first. For signs, etc., not exposed to the weather, use a size made of flake glue and water; a handful of glue to a gallon of water will make a good size.

HOW TO MAKE GLUE SIZE.

Take 1 pound of white glue, cover it with cold water and let it stand over night, then add from 1 to 2 quarts of boiling water. Dissolve 1 pound of white bar soap in 1 quart of boiling water, next dissolve 2 ounces of alum in 1 quart of boiling water. Mix the soap water with the glue and when thoroughly mixed add the alum water slowly, stirring the solution while adding the alum. After you have put the three solutions together, add 1 gallon of cold water. Apply the size while hot; if not hot enough, heat it again. This is a good size for the walls before kalsomining and oil painting. Walls that are to be painted should be given a light coat of paint first and after the paint has dried then put on the size.

We list a ready prepared glue size in our Paint Color Sample Book.

PAINTING LEAD OR IRON WATER PIPES.

First drain the water out of the pipes and allow the pipes to dry, then mix equal parts of spar varnish and turpentine and apply one coat of the varnish to the pipes; when varnish is dry, apply your paint but be sure that the pipes are drained first and thoroughly dry.

TO REMOVE WAX FROM FLOORS AND WOODWORK.

Apply benzine or gasoline and allow to stand a few minutes, then scrub with a good scrub brush and wipe clean with a cloth or waste.

HOW TO MAKE PAINT AND VARNISH REMOVERS.

Dissolve 1 pound of caustic soda in 2 pints of warm water; when cool make a paste of it with whiting so that it can be brushed on the surface with an ordinary paint or varnish brush. Spread it on the surface with the brush; when dry, wash off with hot water. This remover is recommended for vertical surfaces.

The following formula will make a good paint and varnish remover for floors: Make a hot mixture of caustic soda or potash and water in the proportion of 1 pound of soda to 2 pints of water, be sure and have the water hot; apply while hot with a swab made of cotton waste or cheese cloth, that is, tie a quantity of the waste or cheese cloth on a stick of wood. Wear rubber gloves, if you have them, but be very careful that the solution does not touch the skin. This solution will soften the paint or varnish in a few minutes, then scrape off the old material and wash the floor well with clear water and allow to dry before refinishing. If the action of the soda solution has darkened the floor and it is desired to bleach it, then make a solution of muriatic acid and water, one part of acid to about eight parts of water, apply this to the floor with the bristle brush and when the wood has returned to its natural color, wash with clear water and wash again with water into which put a handful of sal or washing soda; the sal soda will remove any remaining acid. Do not allow the muriatic acid to touch the binding of the brush, also keep away from all iron; it will ruin it. The caustic soda solution will burn woolen goods but will not injure cotton clothing.

We list a ready prepared paint and varnish remover in our Paint Color Sample Book.

HOW TO TREAT KALSOMINED WALLS BEFORE PAPERING.

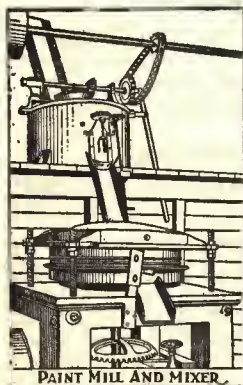
It is always best to remove the kalsomine by washing the walls with warm water and sponge, then give the walls a coat of glue sizing, but kalsomined walls may be safely papered without removing the kalsomine by giving the walls a good coat of hot glue sizing, also have the room quite warm so that the size will not chill and that it may penetrate the kalsomine and attach to the solid wall. Be sure to have the size hot and the room warm. After the size has commenced to dry then give the room plenty of air so that the walls will dry out thoroughly. The size should dry in from ten to twelve hours, when the room will be ready for papering.

A FEW WORDS ABOUT SEROCO READY MIXED PAINT, THE HIGHEST GRADE READY MIXED PAINT ON THE MARKET.

Don't be deceived by the claims of other manufacturers who ask you to pay about twice our price. Don't imagine that they can possibly give you finer paint because they ask you nearly twice the price. The difference between our prices and theirs represents merely expenses and profits that they add to the original cost. They won't give you a single cent's worth of better paint quality for the difference in price. They can't do it. Seroco paint represents the height of paint quality in materials and the best method of paint manufacturing known, offered to you at the mere cost of the material and the making of the paint with but our one very small margin of profit added. Whatever you pay more cannot bring you better quality.

All of our oils, pigments and other materials are bought in very large quantities at the very lowest contract prices. Everything we use is carefully inspected and analyzed for quality and purity, something that smaller dealers and most manufacturers are not in a position to do. We employ the most up to date and modern labor saving and paint mixing and grinding machinery. We run our paint factory the year around, and we are able to operate it on a most economical basis. All this helps to make our prices as low as they are. Every operation is intended to reduce cost but to maintain quality, and our customers get the benefit of every effort we make in these directions.

THE SUPERIORITY OF SEROCO READY MIXED PAINTS TO THE PAINTS MIXED BY HAND.



There is no reason nowadays for trying to mix your own paint. We claim and we can assure you that our Seroco Ready Mixed Paint is as superior to paint made of white lead and oil and stirred together in a bucket as the electric lamp of the present day is superior to the tallow candle of former generations. It is surely evident that a paint manufactured with modern machinery and the best material at its command, is an article far superior to that made by the man, even though he is a practical painter, who buys lead and oil and mixes them in a tub with a ladle. It is certain that modern machinery can mix the materials more thoroughly and at a smaller expense than a painter or individual with a pot and stick. Our modern paint mixing and grinding machinery does the work with wonderful thoroughness. To make good paint you must grind and knead the oils and pigments together by machinery, as the friction of the millstones beats the oil, making it run more freely. It pulverizes the pigments and soaks every particle of the materials with oil, making a paint that is smooth, covers well and works thoroughly under the brush.

If you are not convinced of the advisability of buying a good, high class ready mixed paint like the Seroco, just for an experiment try the old way of mixing the paint with a tub and stick. Then, after you have thoroughly stirred your oil, white lead and tints in the tub take your putty knife and spread a little of this paint on a pane of glass. Rub it out well with

the putty knife and you will see that it is all streaked by the small particles that have not been ground. In plain words, your paint is not good. It is not mixed thoroughly. It will not cover well, work well or do a good job.

Don't waste time trying to mix your own paint. There is nothing in it. No advantage whatever. In fact, trying to mix your own paint might well be compared to a farmer who would use a flail to thresh his grain instead of taking advantage of the modern time and labor saving threshing machines.

It is economy to paint thoroughly and often. Painting is cheap compared with lumber and other building material. A good coat of paint goes so far toward preserving woodwork of any kind, so improves the appearance of the article on which it is applied that the cost of the paint is nothing compared with the advantages of painting. It will repay everyone handsomely to keep his buildings of all kinds, buggies, implements, etc., well painted. Money invested in paint is the best kind of economy.

HOW TO ASCERTAIN THE QUANTITY OF PAINT REQUIRED.

Measure the length, width and height of the building; the height is measured at one corner of the building and it is not necessary to measure the highest point of the gable. For instance, the building measures 20x30 feet—20 feet high; now you have two sides, 30 feet in length each, and two ends, each 20 feet wide; add these together, which makes a total of 100 feet; multiply this by the height, which is 20 feet, and the result, 2,000 square feet, is the number of square feet to be covered with paint. One gallon of Seroco Ready Mixed Paint will cover from

EXAMPLE:	
Front	20 feet
Rear	20 feet
Side	30 feet
Side	30 feet
Total	100 feet
Multiply height,	20 feet
Total	2,000 square feet
Divide by 250(2,000(8 gallons	

225 to 300 square feet per gallon, according to the surface; some surfaces are very porous and absorb more paint than others, therefore, in figuring we suggest that the basis of 250 square feet to the gallon be taken. Now you divide 250 into 2,000, the result will give the number of gallons required for two coats, which in this case is 8 gallons.

COVERING QUALITIES OF SEROCO READY MIXED PAINT.

Seroco Ready Mixed Paint will cover more surface than any other paint on the market. Our paint in most cases will cover more than 300 square feet to the gallon, but it would be impossible for Sears, Roebuck and Co. or any other manufacturer of paint to give a positive guarantee that the paint will cover the same number of square feet on any building, regardless of the condition of the building, whether old or new, or whether the building has been painted five, ten or twenty years ago. We know that a new building takes more paint than a painted building also that a building painted twenty years ago will take more paint than one that was painted five or ten years ago. The kind and quality of lumber must also be considered; we all know that lumber of a spongy nature will take twice the quantity of paint that would be required if the lumber were solid. These conditions must be considered when figuring the quantity of paint required. Should you have some paint left, it is certainly not a loss, as good paint can always be used around the house.

Selecting Colors. In order to assist our friends in making proper and suitable selections for trimming, we have selected three trimming colors for each shade of paint; these are designated by the numbers printed on the right of every sample in our Color Sample Book, with the exception of a few positive colors which are never used for the body of buildings. You can select any of the numbers given, with the assurance that the colors will harmonize and have a pleasing effect. You can get a splendid idea of the appearance of several fine color combinations from the painted houses shown in their actual colors in our Color Sample Book.

For instance, if color No. 208 Pearl is desired for the body, we recommend No. 215 Cream, No. 233 Slate, or No. 250 Azure Blue for the trimming color. Any of these colors will look well and harmonize perfectly and it is only a matter of taste as to which to use. If you are in doubt as to which of the trimming colors to select, we would suggest that you look at other buildings and note the different color combinations. You may find something similar and get an idea as to the appearance when on the building.

3^C TO 35^C A DOUBLE ROLL OF 16 YDS. WALL PAPER

**WRITE FOR THE LATEST EDITION OF OUR WALL PAPER SAMPLE BOOK.
MAILED FREE AND POSTPAID ON REQUEST.**

Something new, attractive and fashionable for every room in your house, over sixty styles. Our new Wall Paper Sample Book is full of valuable suggestions and ideas for home decoration; all the beautiful designs and color effects that you would expect to see at any high class decorator's, and all offered to you on the basis of actual mill cost in our own wall paper mill with only one profit added, a saving of fully one-half. Our free Wall Paper Sample Book also tells you how to hang wall paper, making every step in the work simple and easy, so that anyone without previous experience can do a perfect job of papering, saving all the expense of hired labor if so desired, besides the great saving made on the wall paper itself. Write today for our new Wall Paper Sample Book.

HOW TO PAINT

An illustration of a man in a blue shirt, dark trousers, a red scarf, and a hat, standing on a ladder and painting a yellow house with a brush. A paint bucket labeled 'SEARS' hangs from the ladder. A young child in a red shirt, dark shorts, and a hat stands behind a white picket fence, watching the man. The house has a dark window frame on the right. The background shows some foliage.

DIRECTIONS
FOR APPLYING
PAINT AND
VARNISH
WITH BEST
RESULTS

SEARS, ROEBUCK & CO.
CHICAGO

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